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Thirty American artists are represented in the section of painting, but with few exceptions their works are unimportant. Alexander Harrison has seven interesting marine and landscape studies, the best one of which is his "Midnight Sea," a work full of poetic charm. W. T. Dannat's collection of five portraits gives a complete idea of this artist's fine talent. Humphrey Moore's series of Japanese sketches are excellent in drawing and rich and sparkling in color. Miss Lee Robins's portrait of a young lady perched on a marble pedestal is so like those of her master, Carolus-Duran, that it is difficult to tell the difference without looking at the signature. On the other hand her nude study shows more personality and is a choice piece of work. The more distinguished pupil of Carolus-Duran, Mr. Sargent, has not been successful this year. His startling portrait of Ellen Terry as "Lady Macbeth" was noticed in *The Art Amateur* on its appearance at the Grosvenor gallery. He also sends a full-length portrait of a lady in white. Charles Lasar's portrait of Mlle. T— is one of the best in the exhibition, solidly painted and full of character. George Hitchcock's shepherd girl driving some sheep home seems somewhat leaden in color, but it would not be fair to pass definite judgment on this picture, for it is one of the few that are badly hung—it is up high, and over Agache's ridiculous symbol of "Vanity." Frank Holman's "Easter Girl" was evidently inspired by Benjamin Constant, but the artist's brush has wavered in parts of his picture and given to the work a fluffy look; the color, however, is warm and pleasant. George H. Clement's "Arab Dance," on the contrary, is rather sober in color, although spirited in movement. Kennette Frazier's portrait of a young girl seated in an arm-chair and surrounded by flowers is not wholly uninteresting, but the artist has given too much prominence to the accessories. Mrs. Ida Haskell has three good pictures—a portrait, an old chestnut-seller and a landscape. William Hyde's peasant girl is fresh in color. Robert Koehler's painting shows us a young soldier seated in a café, and eying his fair but apparently frail neighbor at another table; the story is well told, but the canvas lacks air. Mrs. Elizabeth Nourse has sent a conventional figure of a milk-maid and a strong, realistic sketch, the "Last Mouthful," representing a poor mother and her two children. The other contributions by American artists are: "Le Satyre et le Passant," by Neville Cain, a dull "snow-ball" still-life, by Miss Caroline Bunker, a marine sunset, by Leslie Cauldwell, a stiff spinning girl, by Frederic Pape, a tiny, delicate landscape, by J. E. Salisbury, a young pastry-cook, by Miss Beulah Strong, a corner in a sailor's hut, by Mrs. Anna Weitz, a girl student in a laboratory, by Mary S. Norton, a sunny landscape, by B. J. Snyder, another one by Ellen Starbuck, and portraits by Philip Hale, G. E. Kinstry, Miss H. C. Foss, Mrs. T. L. Hamilton and Mary K. Trotter.

There is but little to be said about the sculpture. The works are not numerous, and, with the exception of Rodin, Dalou, Desbois, Baffier and one or two others, are signed by unknown names. Compared with the splendid show at the Palais des Champs-Elysées, the display here is decidedly poor.

The Meissonier Salon will remain open until July 14th.
PARIS, June 8, 1890. CLARENCE WASON.

WATER-COLORS AT THE EDEN MUSEE.

A GOOD show of water-colors is made at the Eden Musée. Three pictures by Winslow Homer would, by themselves, confer a certain dignity on any exhibition; and besides these there are clever drawings by artists like Charles Warren Eaton, Edward Moran, and Childe Hassam. The most important of Winslow Homer's contributions is "Fishing Vessels Returning," an English coast scene, the fishing boats in the distance, with rocks and sea at low water, and in the foreground, under an overhanging ledge, a couple of fisherwomen with their children. His "Nassau Market Scene" is an amazingly clever sketch of market boats at anchor, their negro crews clambering like monkeys over deck-loads of fruits and poultry. One fellow, clinging to the rigging of his own vessel, is passing a brace of chickens to a customer on the farther boat. A fisherman, up to his knees in water, "Bringing in the Nets," under the first drops of a coming storm, is also a fine example of this accomplished painter.

A number of less well-known artists are represented by good and careful work. C. E. Cookman's pretty girl "At the Stile," Joseph Keppler's "Street in Quebec," under the shadow of a bastion of the fortress,

O. H. Perry's "Country Road in Winter," Caroline M. Cohen's bold and dashing "Afterglow," are of the number. A study of "Violets," by E. Josephine Holgate, is extremely well composed. E. S. Horton's "Leafless Branches" overhanging a rough stony brook is a successful rendering of a rather difficult subject. "The Beach at Broadstairs," with little groups of figures dotted about under gorgeous sun-umbrellas, is a clever and captivating little piece by Childe Hassam, who also has an oblong, "Snowstorm in a City Park," not less fascinating. Fanny W. Teuksbury has a vigorous drawing of a "Herring Boat on the Dry Dock;" J. Ambrose Prichard, a "Sunlight Study" in a cottage garden; B. McAndrew, an interesting bit of work, "Swanage Pier, England," with a steamboat lying to; Harriet Bowdoin, a good sketch of purple and yellow "Pansies." Charles F. Pierce's "June" is a decorative composition, with cattle and an old apple-tree. "An Old Garden," by L. P. Rolt Triscott, is a very effective picture of an old-fashioned thatched cottage with curious chimneys, with flowers mingled with cabbages in the foreground, and linen out to dry fluttering from a line supported by a tall pole—one of the most promising studies in the exhibition. Marie Cabot's "Pansies" and Rhoda Holmes Nicholls's "White Peonies and Mandolin" are among the best of the flower pieces. Albert Insley's richly-colored "October;" H. Winthrop Pierce's "Where the Brook and River Meet," an excellent study of clear water, rock and shadowy foliage; and Charles Herbert Woodbury's "Chichat Harbor," are notable landscapes. The most ambitious of the figure subjects, which still owes all its interest to the background of picturesque old houses and a canal bridge, is Rhoda H. Nichols's "The Scarlet Letter," which we have noticed more than once before. "The Little Ramblers," by E. Leon Durand, is a pretty sketch of children gathering flowers. "The Wreck of the Addie John," by Carlton T. Chapman, is a bold study of an old hulk thrown on the rocks. "Dutch Fishing Boats" is by the same painter and is an equally vigorous piece of work. Clara McChesney's old woman enjoying "A Cup of Tea," Childe Hassam's "Summer Quarters," an interior of a rustic cottage with a figure, and his "English Cottage," are all worthy of notice.

IT was instructive to compare Mr. La Farge's Japanese views, which were noticed in *The Art Amateur* recently, with a number of native Japanese paintings (Kakemonos) belonging to Mr. Heromich Shugio, which were displayed at the same time at the Aldine Club. Most of these were of older date than the present century; all showed that extreme of abstraction for which the higher grades of Japanese art are noted. A waterfall indicated by three or four downward strokes of the brush loses itself in a mist produced by running these strokes together into a wash from which is reserved the white body of a stork. A few added touches in stronger color suggest the details of the bird's plumage, and bring it out sufficiently from the background. The most lifelike drawings of wild geese, of monkeys, of bamboo and plum branches were of similar simplicity as to technique. But it was in the landscapes that the contrast with Western schools of painting was most marked. In Mr. La Farge's foggy sea view and in his view of Nikko, with distant mountains half obscured by mist, the latter is studied as a positive phenomenon, like anything else in the landscape. In the landscapes of the old Japanese schools the conventional bands of mist serve rather as a screen behind which the landscape vanishes suddenly, leaving us to imagine remoter distances and subtler shades of color than any that could be rendered. A moonlight effect on still water in a snow-covered landscape, with a foggy distance, strongly illustrated this point, the more because the mist was here without the usual sharp edges. The picture was mostly in India ink, but a very delicate wash of cold blue was given to the reflected light in the water, and where its gradations neared the limits of the painter's skill, the cloud came down to help them on indefinitely in fancy. The Japanese painter is very like a conjurer, half of whose art is in disguising his retreat.

THE Art Institute of Chicago has greatly enlarged its exhibition space by building up the court which formerly existed over the galleries. Three new stories have thus been added to the central portion of the beautiful building without changing its exterior. The lower stories are now filled with permanent collections of casts, antiques,

metal-work reproductions and other objects which have been acquired either by purchase or gift. The galleries for the exhibition of paintings are now on the fourth floor, where their sky-lights are not shadowed as before by neighboring walls. The dimensions of the main gallery are 40x50 feet; this large room communicates with an adjoining building, where a series of five galleries has been arranged in a space 170 feet in length by 27 in width. The wall space is now sufficient for over five hundred pictures.

ART IN INDIANAPOLIS.

THE interest in art in Indianapolis is certainly growing. The Art Association there, of which the Rev. N. A. Hyde is President, has for the last seven years been holding annual exhibitions. These were modest at first, but have been growing year by year. Lately Miss Isabel R. Edgar has been director; she is a pupil of W. M. Chase. With the taste of an advanced art student she has been able to select pictures from the studios of New York artists, which have qualities of art education, so to speak. I mean that the paintings she obtains from these artists are not only of interest from their subjects, but have positive qualities of technic which show the visitors at these exhibitions exactly how our artists of to-day are painting. At the recent Seventh Annual Exhibition three hundred pictures were shown. A majority selected from New York studios bore dates of the last three or four years. Walter Shirlaw was represented by four canvases; W. M. Chase by a portrait of "Elsie Leslie as Little Lord Fauntleroy" and a "Landscape," which is owned by the Art Association. By the way, Mr. Chase is a native of Indiana, his father having been in business in Indianapolis. Frank E. Scott, who was at one time an instructor in the Art Students' League of New York, but who is spoken of as "an Indianapolis boy," sent many Venetian sketches, mostly very strong in color; "Gossips at the Well," from last year's Salon, and "The Fisher's Boy," which was in the Salon of 1888.

T. C. Steele, a resident of Indianapolis and a medalist of the Royal Academy of Bavaria, who is at the head of a thriving art school in Indianapolis, exhibited a portrait of the President of the Association, and one of Mr. J. A. Lemcke, Treasurer of the State of Indiana, both striking likenesses and dignified portraits; also a landscape full of silvery grays depicting a local landmark, "The Old Schofield Mill." Emma B. King, who studied in the Art Students' League in New York and under Carolus Duran, sent a nicely handled beach scene, "Etaples-sur-mer, France." William Forsyth, a local artist, had three paintings. Other Indianapolis contributors were Lilian G. Annin, W. C. Brazington, Annie E. Ferry, Richard Gruelle, Bessie Hendricks, Laura H. Lyon, J. R. Miller, Elizabeth Nicholson, Isabel R. Edgar, Rhoda E. Sellick, Elizabeth Stevenson, and the Nestor of Indianapolis artists, Jacob Cox. Among the pictures from New York were Bolton Jones's "Early Spring," Henry O. Walker's "Philomena," Ella Condie Lamb's "Advent Angel," J. Francis Murphy's "Autumn Morning," Anita C. Ashley's "Portrait Study," and a superb landscape by Thomas Robinson, "On the Seine." Water-colors were sent by J. Carroll Beckwith, Walter Shirlaw, F. Hopkinson Smith, Kate H. Greatorex, Childe Hassam, J. Wells Champney, Carlton T. Chapman, E. Merritt Post and De Lancey Gill.

The Tiffany Glass Co. contributed a "Head of Christ" in wrought glass, and several designs for windows. Many pictures were sent from Chicago, some by foreign artists. An Odalisque by Oliver Bennet Grover attracted attention because of its high finish; the drawing was very good, and there was excellent rendering of textures in the draperies and metals. Mr. John H. Vanderpool, an instructor at the Art Institute, exhibited a color sketch and a "Head of a Model." "The Frolic in the Woods," a clever little picture of nude children or sprites playing around a fire, was by Miss M. K. Lusk, also of Chicago. Among the foreign pictures lent for the occasion were Gustave Courtois' "Madonna and Child—'A Sword Shall Pierce Thine Own Heart,'" and one by John Ayvazovsky—at one time the Russian court painter—decorative and beautiful in color, representing "Jesus Walking upon the Sea." The Art Institute lent canvases by Charles Sprague Pearce, Alexander Harrison, David Neal and W. T. Dannat.

ERNEST KNAUFF.